

CALIFORNIA COMICS #3 \$2





**ED WATSON ★ BARNEY STEEL ★ CORBEN ★
COMIX INDEX/BILL LOUDIN ★ T. BIRD ★**

CALIFORNIA COMICS™ N°3

JANUARY 1977

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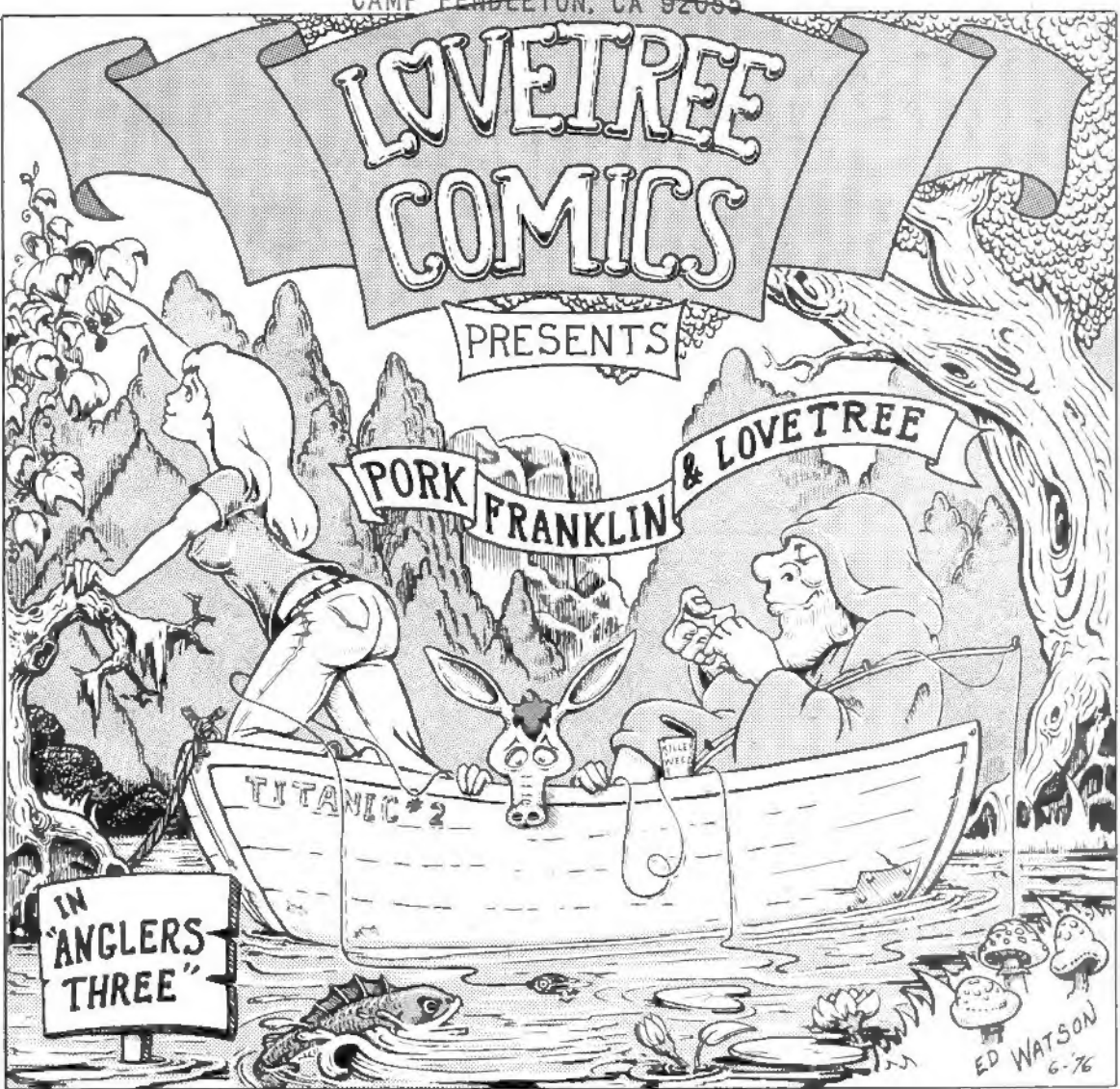
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LOVETREE COMICS

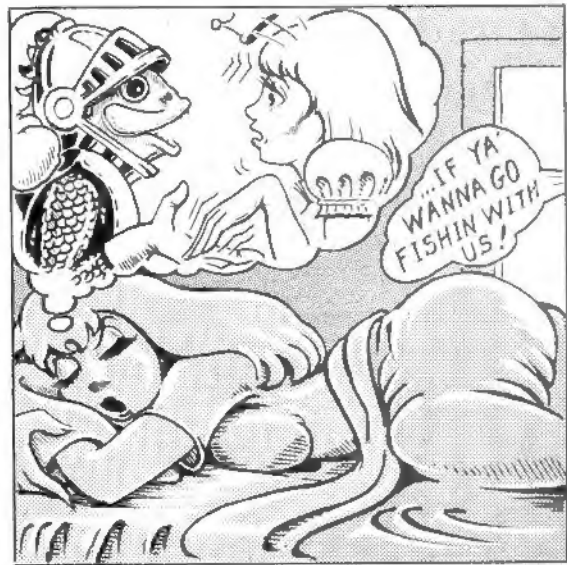
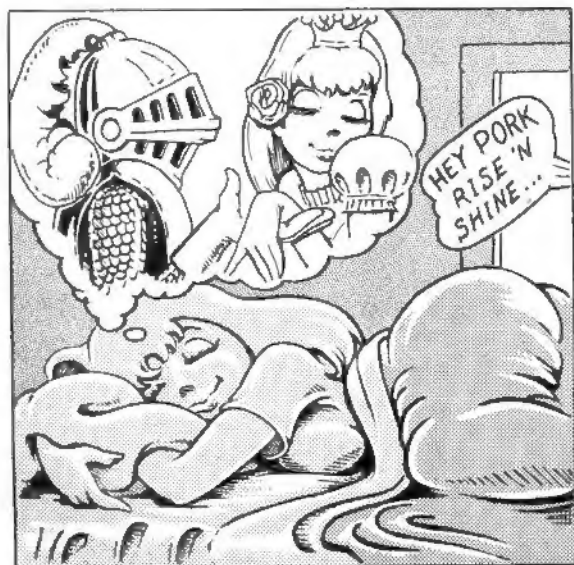
PRESENTS

PORK FRANKLIN

& LOVETREE



ED WATSON
6-76







WE'LL I GUESS
I'LL JUST HAF TA
WAIT MY TURN CUZ
I KNOW YOU
HAVEN'T GOT



NOW, NOW, PORK.
BASS FIRST
ASS LATER.



SUCH SELFCONTROL.
YOU DAZZLE
ME, DOC.



ENOUGH TA GO
AROUND?



AND SO WITHOUT FURTHER
ADD OUR UNLIKELY TRIO
IS ON ITS MERRY WAY.



ON GUARD!

HEY!
HOW COME
I GOT STUCK
CARRYING
EVERYTHING?



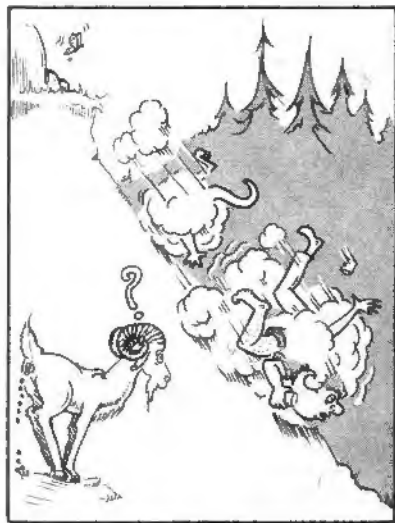
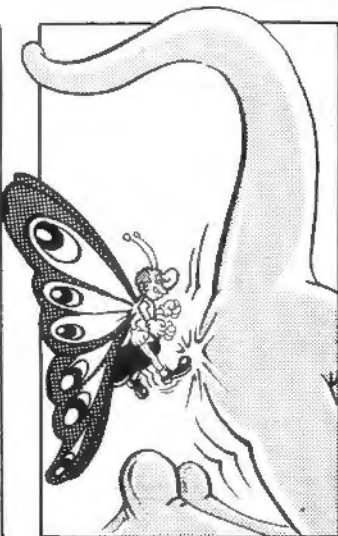
FOR YOUR OWN SAFETY MY
DEAR. HOW ARE WE TO PROTECT
FROM THE DENI
OF THE PORE
WE'RE LOADE
WITH GEAR

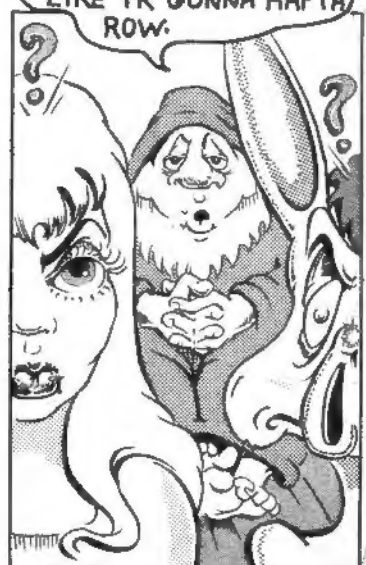
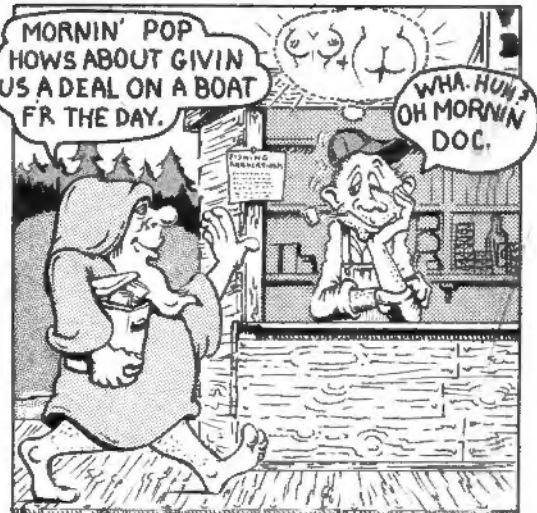
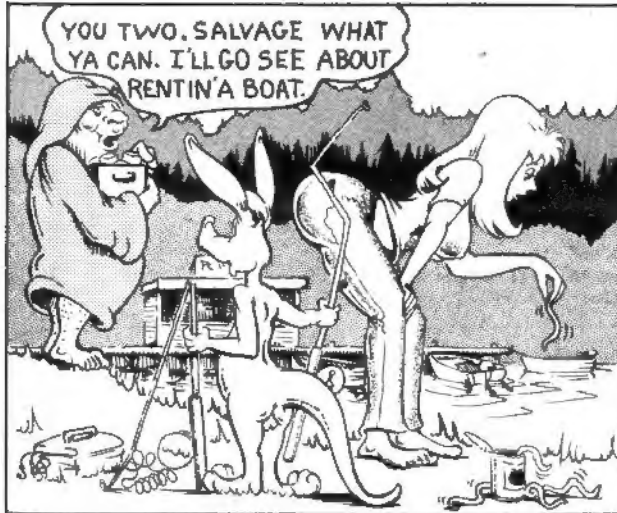


CHRIST!
HOW
AMI SA'POSTA
GET DOWN
WITH ALL THIS
STUFF???

NEVER FEAR
PORK MY DE
WE'LL HAVE
DOWN 'FOR
CN SAY...











UFFFY-UFFFY- THOSE ARE
HARSH WORDS MY DEAR
FOR ONCE UPON A TIME...



WHAT'S THE USE, FRANKLIN?
IF WE GOTTA SIT THROUGH
ONE OF HIS BULLSHIT 'ONCE
UPON A TIMERS,' YOU BETTER
GRAB THAT JOINT 'CAUSE WE
ARE GONNA NEED IT.

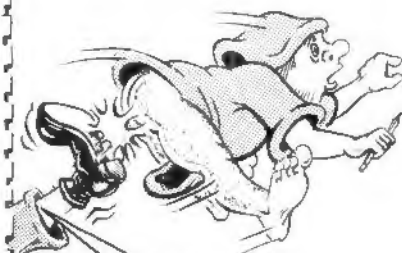


MY SENTIMENTS,
EXACTLY.

MY FONDEST
DREAM WAS TO BE
A GREAT EDUCATOR...
TO HELP MOLD
YOUNG MINDS.



F.U.
UNIVERSITY
EXIT



LOVETREE, YOUR
OBSESSION OF DRAWING
OBSCENE PICTURES ON THE
WALLS IN THE WOMEN'S
RESTROOMS IS INTOLERABLE!

UNFORTUNATLY I WAS DESTINED
TO NEVER RECEIVE A TEACHING
CREDENTIAL, BUT...

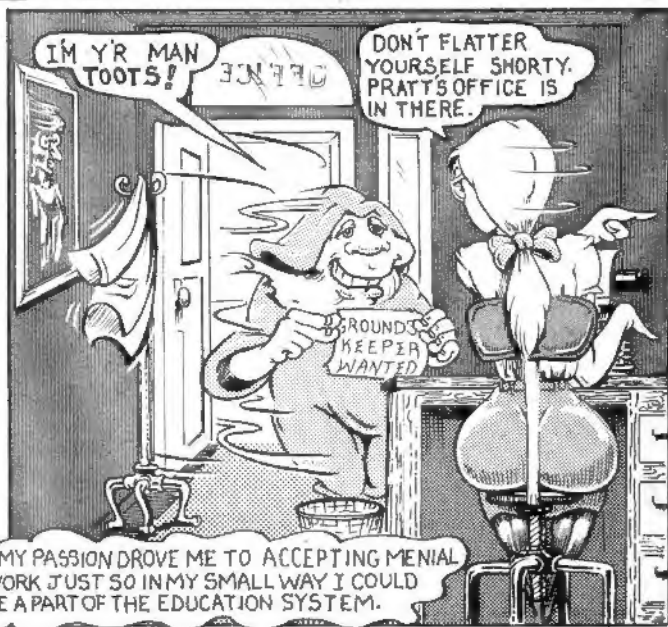
FUCK
THOSE
PRUDES!



..THIS DID NOT DETER
ME FROM MY GOAL.



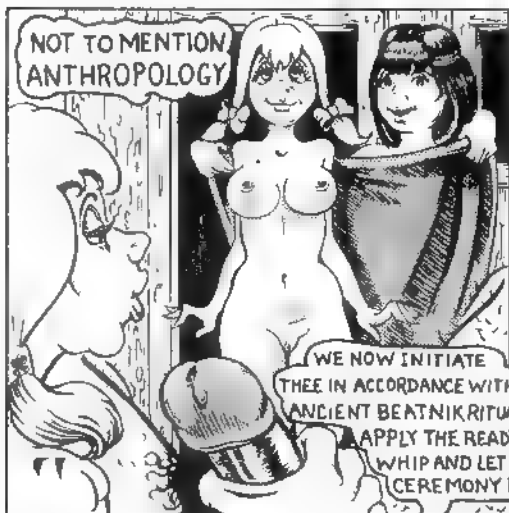
IM YR MAN
TOOTS!

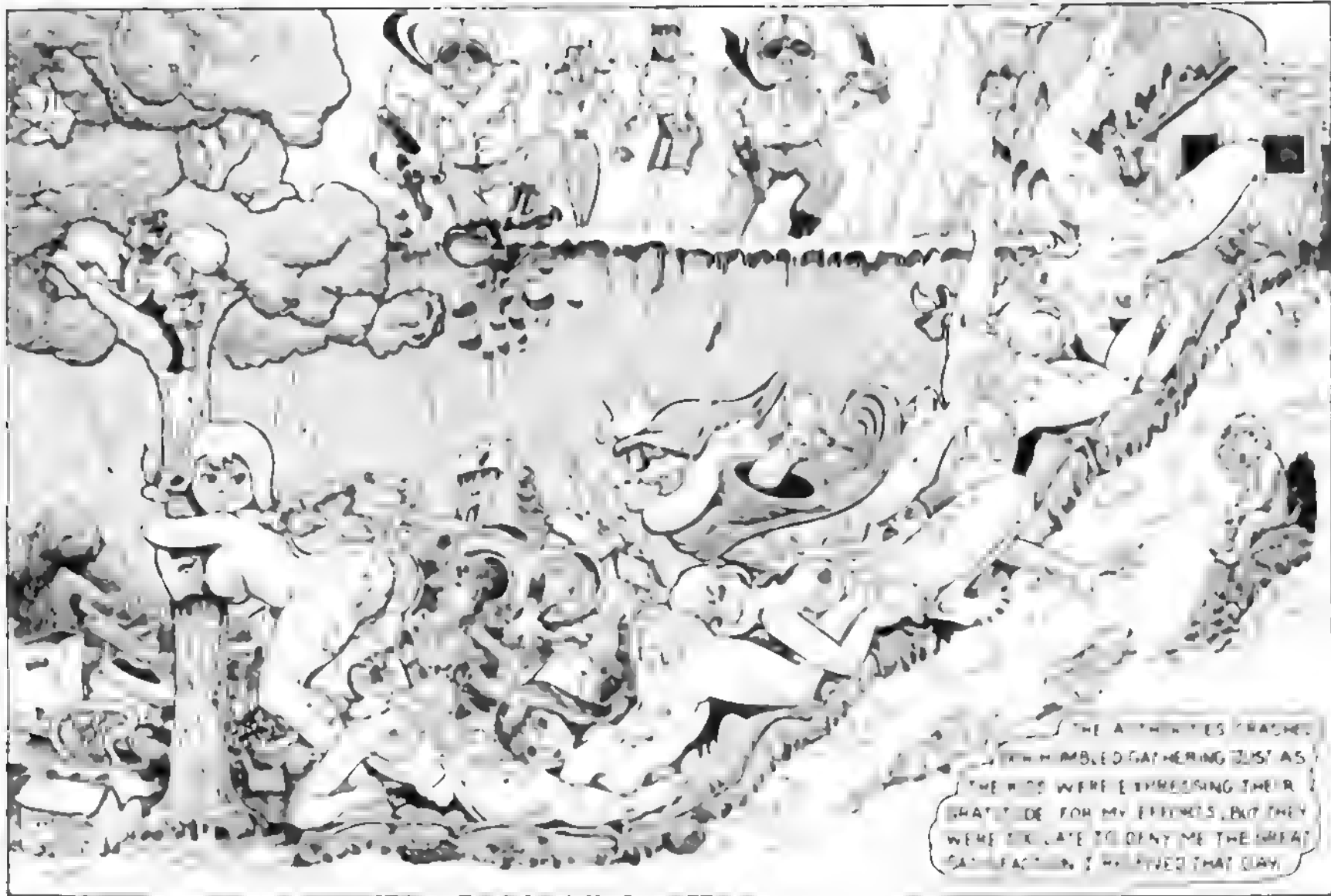


DON'T FLATTER
YOURSELF SHORTY.
PRATT'S OFFICE IS
IN THERE.

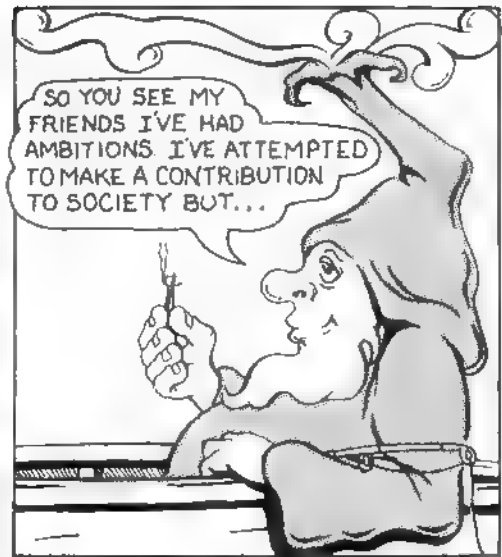
MY PASSION DROVE ME TO ACCEPTING MENIAL
WORK JUST SO IN MY SMALL WAY I COULD
BE A PART OF THE EDUCATION SYSTEM.

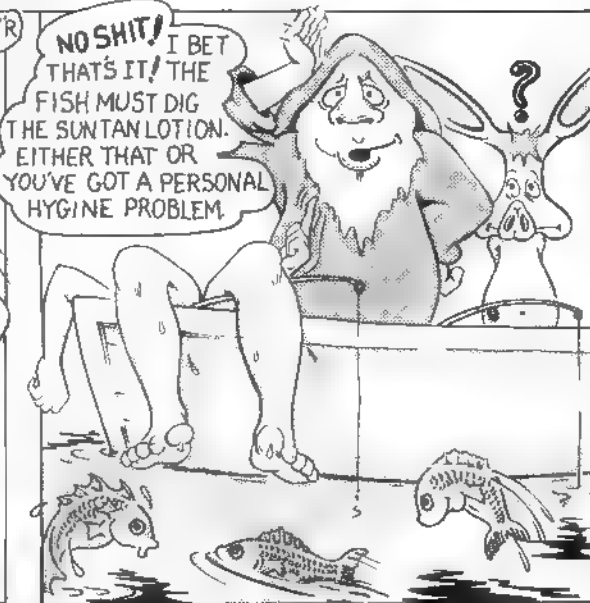






THE APOSTLES WERE
GATHERING JUST AS
THEY WERE EXPRESSING THEIR
GRATITUDE FOR MY EFFORTS, BUT THEY
WERE TOO LATE TO DENY ME THE GREAT
SATISFACTION I RECEIVED THAT DAY.





LET'S GIVE THIS GOOP A GO.

BLURP!

HEY ASSHOLE!
I OTTA WARN YA,
I'M TAKIN' THIS UP WITH
THE EOC AND THE NLRB!

..AND SURE 'NUF

POOR LIL' FUCKERS.
TOO BAD YA TASTE.
SO GOOD.

YAHOO! TOLD JA I'D
SHOW YA HOW TA CATCH UM.
JUST LISTEN TA OL' DOC. BETTER
MARK THIS SPOT, PORK, SO
WE CN COME BACK HERE
AGAIN.



SURE JUST
HAND ME A BREW
BEFORE YA
START ROWIN'!

THAT ONE GIVES
US OUR 3 LIMITS WANNA
START BACK?



YES, WELL WE'VE GOT
A LITTLE DIFFERENT
ARRANGEMENT IN MIND.

HEY! BACK OFF YOU
TWO C'MON WHERE'S YR
SENSE OF HUMOR.



THIS IS THE ONLY WAY TA FLY TOO BAD
THERE'S ONLY ONE CAN O'BEER LEFT
WANNA SIP, FRANKLIN?



WELL I DIDN'T
THINK YA HAD IT
IN YA...

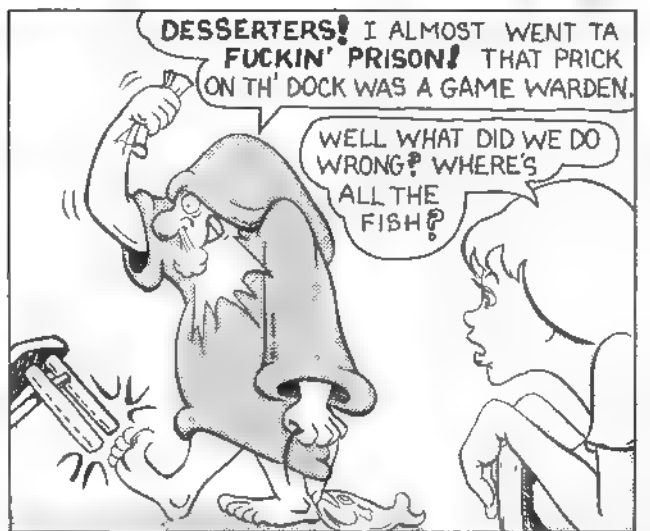
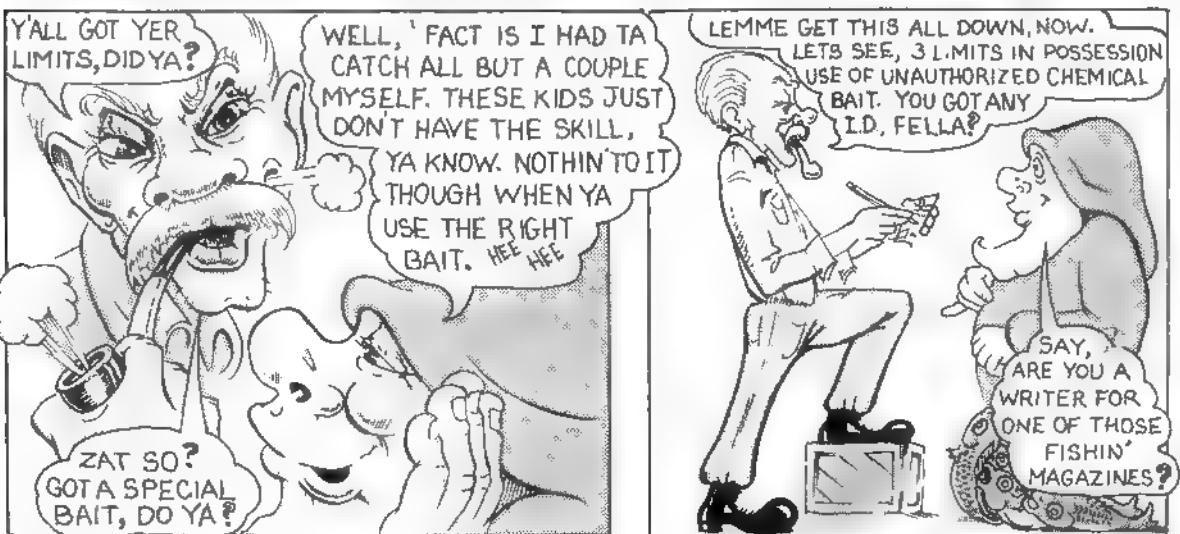
BUT LIKE YOU
ALWAYS TELL
ME...

I GUESS YA
HAD IT IN YA
ALL THE
TIME.



HUH SOYA THINK
A LITTLE
ROWIN'
POOPED
ME OUT.

WELL, JUST TA
SHOW YA, I'LL
PACK THE
FISH.



GONE--THEY'RE ALL GONE
CEPT THIS ONE...SAID HE WAS
CONFISCATING IT AND GAVE
ME THIS CITATION.



WOW, THIS HAS GOTTA
BE A RIP OFF. UNLESS YOU
TOLD HIM YOU CAUGHT
ALL THE FISH YRSELF?



NONO HE SAID
A PERSON'S ONLY
ALLOWED TA ONE LIMIT
IN THEIR POSSESSION.
IF YOU GUYS HADN'T
SPLIT ON ME EVERYTHING
WOULDA BEEN FINE.



I'D LIKE TA LET YUZ
OFF THE HOOK BUT WHAT C'N I
SAY? I DECIDED TA EAT THIS
FISH MYSELF AS SOME CONSOLATION
FOR THE GRIEF YOU'VE
CAUSED ME.

EASY ON THE
SALT, FELLA!
YA WANNA RUIN
A GOOD FISH?



HMM YA KNOW-I JUST READ THIS
CITATION OVER 'N I THINK YA OTTA
SHARE THAT FISH WITH US. BESIDES
DO YOU WANT TA DEPRIVE US OF
A ONCE IN A LIFE TIME TRIP?

HOW'S
THAT?

REMARKS Violator
breasted of the
above charge
OFFICER J. M. ...
US DEPT OF F

SIG ...



WELL I'M NOT SURE ABOUT
YOU, FRANKLIN, BUT I CAN'T
EVER REMEMBER EATING FISH
THAT COST \$150.00 A POUND.

PORK, SOMETIMES
YOU RESTORE MY
FEEBLE FAITH IN
HUMANITY.

YUK I JOS' LOST MY
APPETITE.

I HOPE YOU MARKED
THAT SPOT LIKE I TOLD YA.
I'LL GET MY MONEY'S
WORTH OUTTA THIS, YET!



GULP
YOU'RE GONNA BE
PISSED. I DID A DUMB THING
I WAS SO EXCITED I MARKED
AN 'X' IN THE BOTTOM OF THE
BOAT WITH MY LIPSTICK.

I CAN'T FUCKIN'
BELIEVE ANYONE
COULD BE SO
STUPID!

IF SOMEONE ELSE
RENTS THAT BOAT
THEY'LL FISH OUR
SPOT OUT.

THE
END

THE
END

THE
END

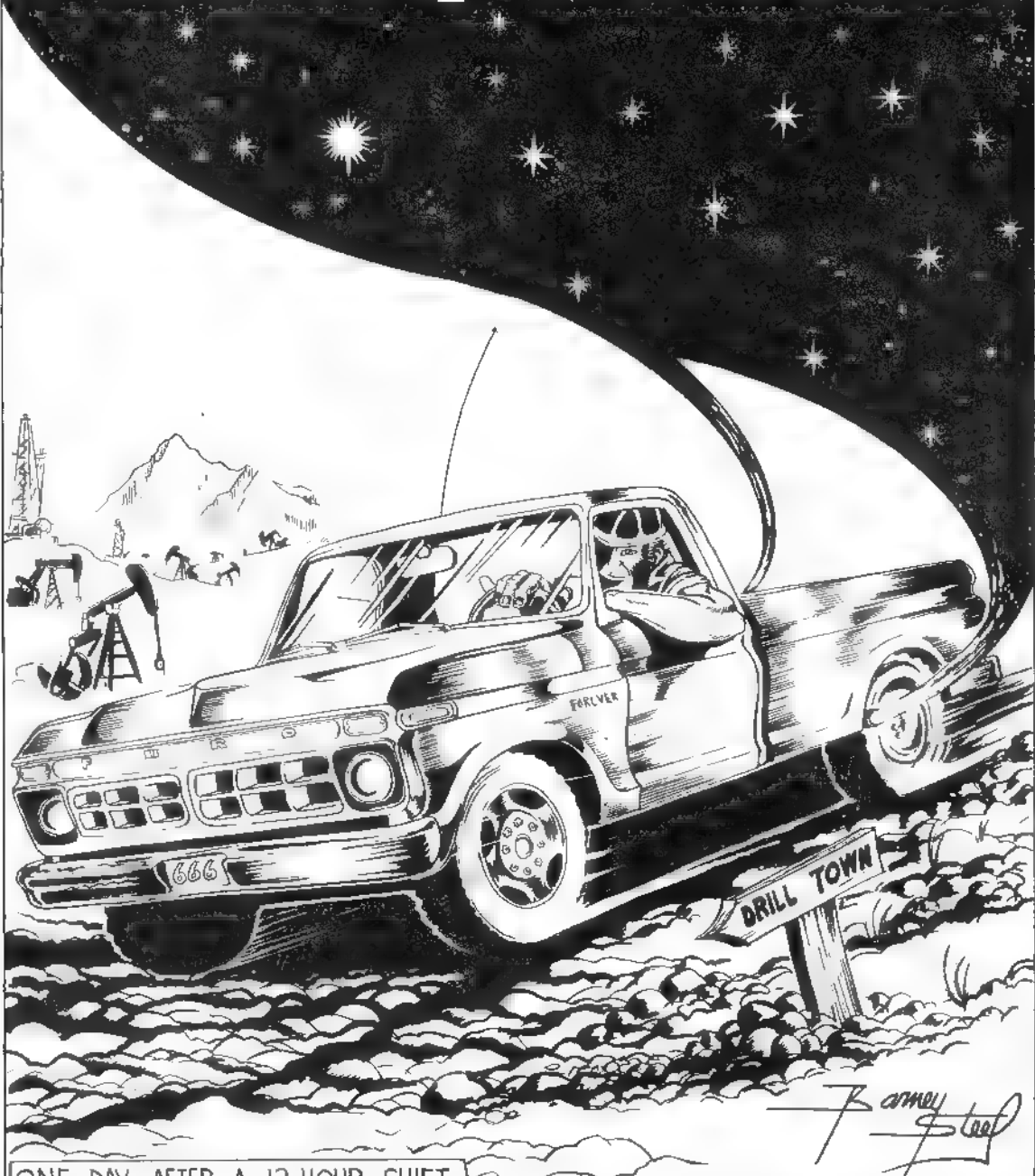






© T.BIRD '75

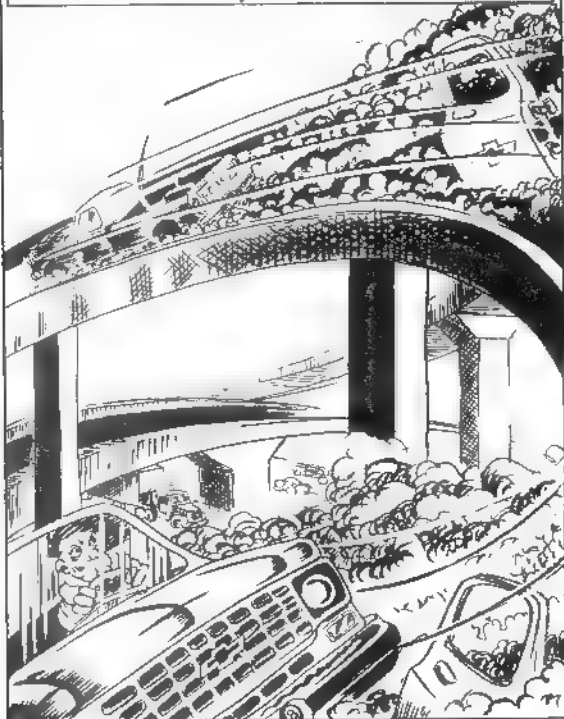
MY FORD TRUCK IS A CLOSET **FLYING SAUCER**



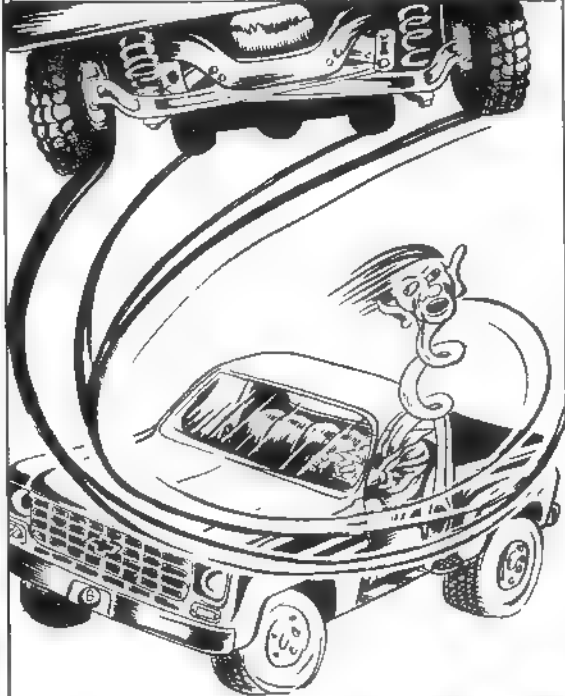
ONE DAY AFTER A 12-HOUR SHIFT,
I WAS HOOKIN' 'EM FOR HOME IN MY TOUGH FORD PICK-UP TRUCK...



...BLOWING THE DOORS OFF RANDOM CHEVIES AS USUAL, WHEN SUDDENLY...



...WHILE I WAS ON MY WAY AROUND A TYPICAL-ALL ITS DOORS ANYTIME-CHEVY...



...MY TRUCK SOARED RIGHT OFF THE GROUND! I WAS AIRBORNE!

WHAT THE ?!



OH MY, FORD!



UFO SIGHTED

UFO'S SEEN OVER WEST COAST.

...BUT I SWEAR IT'S TRUE! THE DAMN THING LOOKED LIKE A FORD PICKUP TRUCK!





Part II

DAN O'NEILL'S Comics and Stories. (Five issues to date.) Newspapers sometimes refuse to run individual daily strips or whole story sequences when the political satire becomes "controversial" — claiming it is biased, but sometimes meaning it's hitting too close to home, that the political or geographic climate of the times would just as soon suppress these ideas even though a substantial portion of the population sees nothing wrong in them. It's happened to individual strips of Walt Kelly's *Pogo* in the McCarthy era 1950s, and to Garry Trudeau with *Doonesbury* in the post-Watergate 1970s.

Back in the late 1960s — that turbulent time when the Vietnam undeclared war, assassinations, covert operations, student unrest with a perceived American system of injustice were radicalizing many people's consciousnesses — Dan O'Neill's seemingly innocuous whimsy strip *Odd Bodkins* on the San Francisco Chronicle comic page began to draw fire from that paper's basically conservative management. More and more strips were rejected and returned to O'Neill as unfit for a family "entertainment" page until he finally came to a parting of the ways with the paper. By 1971 he'd turned to underground comix as a means of expression, and in quick succession there appeared two issues of *Air Pirates Funnies* and an *Air Pirates* tabloid (q.v.) done with other cartoonists who came to be loosely grouped as the "Air Pirates Collective," and three issues of *Dan O'Neill's C. & S.*, solo ventures.

The first issue was released about the time of the *Air Pirates* books, N°2 and N°3 were released simultaneously about a month later as part of a different print run. The pages were cut slightly larger on N°2 and N°3 and both carry a back-cover subscription ad which offers subscriptions of up to \$25 a year. It seems even then the Pirates were anticipating a lawsuit from Walt Disney Enterprises for so closely emulating Mickey and some of the other characters, and O'Neill and the rest may have been trying to build a legal defense fund.

They didn't have long to wait. Eventually the court ruled they must stop publishing any likenesses of Mickey and all unsold copies were to be destroyed. This makes *Air Pirates* 1 and 2 and *Dan O'Neill's* 1-3 rare items today. The three issues of O'Neill's form a long continued story featuring Fred the lizard, Norton the motorcycle, Hugh (a quasi-human with the same first name as O'Neill's father) and an Abe Lincoln lookalike called Five Dollar Bill O'Brady. On a picaresque journey they meet a punisher called Mr. Spanky (modelled after an FBI director named Hoover) and they find the underworld run by Pluto Pup and Virgo Rat, a "ringer" for Mickey.

Disney characters also appear on the three interrelated covers, shooting one another in the back. On N°1 Practical Pig blows a hole through the Big Bad Wolf's head, N°2 finds Bucky Bug strafing the pig with a machinegun, and on N°3, a 1930s Mickey Mouse tosses a grenade at Bucky as he stands over the prostrate form of the pig.

In 1975 issues N°4 and N°5 were published by Comics and Comix Co. in Berkeley. Minus such Disney references except for a 6-pg story in O'Neill N°4, "O'Neill In The Dock," an account of the Walt Disney vs. *Air Pirates* trials and tribulations, these issues are likely to be in print for some time. They contain some unpublished material and collect *The Penny Ante Republican*, formerly an "off-the-cuff" comic on a single sheet of white paper (for other "o-t-c" comics, see the Appendix) and strips originally published in the underground press and in such periodicals as Francis Ford Coppola's defunct *City* mag.

The surviving strips from those *Air Pirates* days include Bobby London's *Dirty Duck* (also published in the *Dirty Duck Book*, 1971) and Shary Flenniken's *Trots* and *Bonnie*, both now semi-regular strips in *National Lampoon*. **DAN O'NEILL'S Comics and Stories**, Vol. 1, N°1 50¢, 1971. 7-3/8"x9-7/8", 52 pgs. Color covers, two colors (black & red) on the inside covers, stapled. Published by The Company & Sons. Writer/Artists: Dan O'Neill - 51 pgs.; Bobby London - 1 (bk cvr). Issue is dated "Jan 1948" (as a joke) on front cover.

DAN O'NEILL'S Comics and Stories, Vol. 1, N^o2. 50¢, 1971. 7-3/8"x10-1/4", 52 pgs. Pub. The Company and Sons. Air Pirates' address given then as Northern California Power Failure, Box 40219, San Francisco, CA. ART O'Neill - 50 pgs, London - 1; 1 pg reprint of subscription house-ad (Donald and his nephews) from *Air Pirates Funnies* N^o2. Cameo appearances of Phantom Blot and Peg-Leg Pete (inside back cover).

Last page before back covers features Dan O'Neill "as himself" and shows an *Odd Bodkins* strip dropped from the Sept 21, 1970 *Chronicle* obliquely dealing with the infamous Marin County Civic Center shootout. O'Neill's comments: "Times are tight", and "Freedom of the press is having one" (Bogus cover date on this issue Dec 1947)

DAN O'NEILL'S Comics and Stories, Vol. 1, N^o3. 50¢, 1971. 7-3/8"x10-1/4", 52 pgs. Pub. The Company and Sons. Same Air Pirates' address as N^o2. (Bogus cover date: Nov 1949)

ART Dan O'Neill - 48 pages, Bobby London - 2, Gary Hailgren - 1, plus same back cover as on O'Neill's N^o2

Bucky Bug, Phantom Blot, Pluto and Mickey (as Virgo Rat) appear in this issue. Bucky offers a secret decoder at a Jenner, Calif., address.

DAN O'NEILL'S Comics and Stories, Vol. 2, N^o1 (whole N^o4) \$1 00, 1975. 7-7/8"x10-3/8", 36 pgs. © 1975 by Hugh O'Neill & Associates. Pub. Comics & Comix, 2512 Telegraph Ave., Berkeley, CA 94704

Writer/Artist Dan O'Neill - 36 pgs

An anthology of new and recent uncollected work by O'Neill includes "Penny Ante Republican," "O'Neill in the Dock," sotries about the unrest in Wounded Knee and Belfast, and "South of the Slot" (south of Market Street, the seamier unseen-by-tourists side of San Francisco) and for *The Big Yellow Drawing Book* (bk cvr), written by Dan O'Neill and his parents ("So much for the generation gap!")

DAN O'NEILL'S Comics and Stories, Vol. 2, N^o2 (whole N^o5) \$1 00, 1975. (The true first edition has "75¢" printed on the cover as price, with a \$1 00 sticker pasted over it) 7-7/8"x10-1/2", 36 pgs. © 1975 by Hugh O'Neill & Associates, Box 1297, Nevada City, Calif. 95959

W/A Dan O'Neill - 34 pgs (Back and inside back covers reprinted from N^o4.) More on Northern Ireland, Cub Calloway, Abe Lincoln, the Armchair Revolutionary and a page of "Odd Bodkins—Alive and Well" are included.

DEADBONE EROTICA by Vaughn Bode, Bantam paperback Y 5869 \$1 95, 1971. 5-1/4"x8-1/4" bound at the top, 128 pages. Color covers, blank inside covers. (Reprints cartoons in black-and-white which were published in *CAVALIER* Magazine (see Appendix) as "Deadbone" from 1968 to 1971.)

Writer/Artist. Vaughn Bode — approx 128 pages. Last page is "Vaughn Bode" — a biographical paragraph plus self-caricature.

A larger, more deluxe and more complete *Deadbone* book has since been published (see Appendix). For more Bode work, see *The Man*, *Junkwaffel* 1-4, *Schizophrenia*, *Collected Cheech Wizard*, and *National Lampoon*. (For other magazine work, portfolios, T-shirts, biographical articles etc. see the ever-popular Appendix.)

DEADEARTH KOMIX. 50¢, 1972. 7"x10", 36 pgs. Pub. Zondervan Publishing House, Grand Rapids, Mich. (Catalog No 18401 p)

This is the opposite of the "devils masquerading as angels" warned about in the Biblical "last days" before the second coming: a religious comic in the format of underground comix, in an attempt to reach some of the latter-day hippies, backsliding away from drugs into a born-again religion. Zondervan is a large religious publishing house. Other religious comics posing as ug's may exist, this is one of the cleverest simulations, and not bad as a comic book.

WRITERS Jack Sparks, Joe Taylor, Steve Clugston, Lee Hardy. ART Lee Hardy - 27 pgs, Joe Taylor - 8 (The 36th page, the back cover, is Hardy's front cover printed "backwards," with negative reversed.)

DEATH RATTLE (three issues to date) is Krupp's longest-running addition to the underground minigenre of science-fiction or horror comix, inspired by continuing interest in "monster" movies and especially the EC and other horror comics of the 1950s. (This subgenre is usually more satirical or sexually explicit than aboveground "weird mystery" comics of the 1960s and 1970s, but is not exclusively devoted to political satire, sex or dope as some of the other comix are, hence this is usually the subgenre which most appeals to people "who don't like underground comix")

Other ug horror/sf comix include *Fantagor*, *Grim Wit*, *Skull*, *Slow Death*, *Fever Dreams* etc. Most feature the outstanding story & art of Richard Corben (more on him in *Creepy*, *Eerie* etc. in the Magazine section of the Appendix). *Death Rattle* N^o1 is the only issue of this title to feature Corben work.

DEATH RATTLE N^o1. 50¢, June 1972. 6-3/4"x9-3/4", 36 pgs. Pub. & Dist. Kitchen Sink Enterprises, d.v. of Krupp Comic Works, Inc., 2578 N. Humboldt Blvd., Milwaukee, Wis. 53212. Business ofc. 3960 N. Prospect Ave., Milwaukee, Wis. 53211

ART Tim Boxell - 15 (IC, BC), John Pound - 7, Pete Poplaski - 7, Richard Corben - 6 (cvr), Denis Kitchen - 1 (house-ad, IBC).

Cover (airbrush color by Corben) skeleton holding man aloft as monsters grab for him. Stories include "Gastric Fortitude" by Corben, "Ronald Rabbit" (character also featured in *Gory Stories*) by Pound.

DEATH RATTLE N°2 50¢, Jan. 1973 6-3/4"x9-3/4", 36 pgs Published "quarterly" by Kitchen Sink Ent., div. of Krupp Comic Works Inc., P.O. Box 5699, Milwaukee, Wis 53211.

ART Tim Boxell - 14 (IC, BC), John Pound - 9 (cvr), Mike Vosburg - 8; Pete Poplaski - 4, R. Crumb - 1/4 pg cut (ad illo on IBC announcing Crumb's 78 RPM record "River Blues" on Ordinary label issued by Krupp). Additional **WRITER** Mike Olshan - 8 (the Vosburg story).

Pound's cover shows corpse in tattered shroud welcoming reader with hand outstretched, two fingers raised

DEATH RATTLE N°3 50¢, June 1973 6-3/4"x9-3/4", 36 pgs Published "approximately quarterly" by Kitchen Sink, division of Krupp (same address as inside N°2)

ART W L Hoyden - 11, Mike Vosburg - 8 (incl IBC), Tim Boxell alias "Grisly," 8 (IC, BC); Mike Roberts - 8 Additional **WRITER** Tom Veitch - 8 (story illus. by Vosburg).

Against red background, cover featured four panels blown-up and colored from lead story by Roberts, "The Rats"

3-D DEEP Comix N°1 \$1 00, Summer 1970 6-1/2"x10-1/8", 28 pgs. Pub & Distr Kitchen Sink Enterprises (Krupp), 3960 N Prospect Ave, Milwaukee, Wis. 53211 Copyright © 1970 Don Glassford, editor and chief contributor. (Second printing Jan. 1972)

This is the only underground "3-D" comic, with blue and red printing on the newsprint insides, a 3-D viewer (red & blue lenses) bound into comic Color covers This revives a gimmick (3-D) popular for a short time with newsstand comics in 1953 Unlike those comics, which included 3-D photo stories like *Rootie Kaxootie* (Dell) and large multiplane panorama pictures by the likes of Joe Kubert at his best (*Tor*, *One Million Years Ago*) this is primarily a humor/satire comic with a lot of talking heads and not much 3-D effect

ART: Don Glassford - 24 pages, Denis Kitchen - 2, M R.F. and Glassford - 1 page; Jay Lynch - 1 page.

DEMENTED PERVERT Comix N°1 50¢ 1971 7"x9-1/2", 36 pgs. Copyright Jan. 1971 "by the artists Geiser, Carson, Stalker" Published "by Dave Geiser under the classy title of Yahoo Productions, 937 Capp St., San Francisco" Distributor Print Mint, 830 Folger Ave., Berkeley CA 94701.

One of David Geiser's inimitable self-published books and one of the few to feature other artists. Cover depicts "responsible adult" fleeing from crazies, small panels on cover show Bobby Boilsucker, Shoe Fetish, Disney character, garbage can Geiser, though trained as a "fine" artist and poster illustrator, turned to the comix for a wider audience to depict his views of life And like Rory Hayes (who is to panel art as Ringo Starr is to the drums), Geiser is something of an acquired taste and an underground comix institution.

ART Dave Geiser - 31 pgs, Frank Carson - 5 Additional **WRITING** L.F. Stalker - 1 pg. (a poem, "Thalidomide Vishnu Rage," illus. on inside bk cvr by Geiser).

DEMENTED PERVERT Comix N°2 50¢, 1972 7"x10", eh pgs. Pub. Yahoo Productions (Dave Geiser). Dist: Print Mint. Writer/Artist Dave Geiser - 36 pgs. Further permutations of the Geiser imagination (Other Geiser books include *Bum Wad*, *Clowns*, *DT's*, *Uncle Sham*.)

(Plunge into the depths of) **DESPAIR**. 50¢, 1969 6-3/4"x9-g+4", 28 pages, Pub/Dist: The Print Mint. W/A: R. Crumb - 28 pgs

One of the "slower" selling Crumb books because the public perceived it had a "negative" title, it took a while to sell out and then was out of print for some time before being reprinted. Yet it contains much choice Crumb work from his most prolific period in comix. The title-concept story ("It's Really Toobad"), "The Ruff Tuff Creampuff", Fuzzy the Bunny, cameo appearances by Mr. Natural and Angelfood, the famous inside cover ("You may not think it's funny but I've got a Morbid Sense of Humor") and the back cover (anyone can be a cartoonist) with the famous line "And remember: It's only lines on paper, folks!" are among the features

DEVIANT SLICE FUNNIES N°1 (Inside cover gives the title as: *Deviant Slice Comics and Funnies and Stories*, etc.) 50¢, 1972 6-7/8"x9-3/4", 36 pgs Pub Print Mint Writer: Tom Veitch; artist - Greg Irons, 36 pgs. "A GI/TV Production, members U C W of A (United Cartoon Workers of America - the informal union of underground cartoonists) Horrific stories with a politico-satirico bite. Longest story, "Last Rights," 17 pgs, features a Nixon lookalike

Front cover (white background): very obese purple skinned man about to eat a slice of (flesh and blood) pie. Back cover, printed upside down to simulate the cover of *TIME* magazine: "Johnny Comes Marching Home" (what's left of a Vietnam vet in a wheelchair.) Both drawn, colored by Irons.

DEVIANT SLICE 2. (Deviant Slice Comix N°2, according to indicia.) 50¢, 1973. 6-3/4"x9-3/4", 36 pgs. Pub. Print Mint. Writer: Tom Veitch. Artist: Greg Irons.

More gory stories **CZOVER** "Women's Lib 2001 - The Last War of the Sexes" with purple background. Bk cvr: house-ad for Print Mint and GI/TV comix.

DIRT BALL FUNNIES. (Nº1) 50¢, 1972. 6-3/4"x8-7/8", 36 pgs. Color covers. Produced by Dan Molitor and J. Tyler Lantzy, "The Mollan Storm Door Company and Shoe Repair Creative Enterprises Unlimited." (All script and art - 36 pages by them.) Pub/Dist: Krupp Comic Works Inc., then at. 3960 N. Prospect Av, Milwaukee, Wis. 53211. Seems to be inspired by Mad magazine (strips, fake ads, a "Believe It or Cram It" page) with a flat art style heavily influenced by Don Martin of that mag. Some sex, drug, quasi-hip references that might not've been kosher with Bill Gaines as recently as 1972, but otherwise, not really an underground in tone or spirit.

THE DIRTY DUCK BOOK. 50¢, 1971. (DPEC. 71-Mar.72 issue.) 7"x10-1/4", 36 pgs. Cover seal: Coconut Comix, Publisher: The Company and Sons, 499 Alabama St., San Francisco, Calif. W/A — all 36 pages — by former air pirate Bobby London, in his best "tribute-to-George Herriman" style. Nearly all the pages from a distance can be mistaken for Krazy Kat Sunday pages, and are a joy to behold.

DIRTY GIRDIES COMIX. (Nº1) 10 ¢, no date (but pub'd. 1969). 7-1/2"xaa", 8 pgs of newsprint, black & white, unstapled. Published at 21439 Ocean View Apt. 1, Hayward, California by "Dave, Larry (Rippee), Byron (Pon), Sue and Virgil (Lee)." One of many obscure tabloids in the San Francisco Bay Area from the late 1960s — that heyday of underground journalism — this qualifies as a comic since it consists of 3 pages of ads drawn by the artists (for head shops, bookstores etc) and 5 pages of comix, no news at all. The cover and 4-page story depicting "The Nude Dude, a fantasy" are by WRITER: Virgil Lee, and ARTIST: Larry Rippee ("Ripp")

DIRTY GIRDIES COMIX Nº2 10¢, undated (1969). 7-1/2"x11", 8 pgs, unstapled tabloid. Pub: White Tower Productions, then at 21439 Ocean View, Apt 1, Hayward, Calif. Printed by Folger Publications, Union City, Calif (Intended as a weekly?)

Cover drawing of R M Nixon with tiny sailor hat by Byron M. Pon, 3-pg story, "The Descent or the Dissent" by Pon and Charles Headlee. Three pages of real and near-real ads with small drawings by Rippee and others. Plus a one-page photo of white-haired lady holding sign that says, "Wars will cease only when men refuse to fight them." — ex. Pres. Kennedy.

DIRTY GIRDIES COMIX Nº3 ("The new satirical cartoon newspaper.") 25¢, 1969. 15"x11", 8 pages (folded once to form 16 pages measuring 7-1/2"x11"). Similar to format of the Yellow Dog tabloids with which it tried to compete.

Cover and 5-and-a-fraction interior pages by Larry Rippee, who also edited and did past-up ("much to my surprise") and drew the ads. Other art: Greg Dominici, Hector Tellez - 2 pgs ea; Byron Pon - 1; plus contributions from Larry Hunter, David Goforth and Lily Tista. Print run: 1,000 copies.

WHIZZ COMIX (Dirty Girdies Nº4) 12¢, 1970 15"x11", four pages, unstapled, tabloid. The contributors sharing four pages are Greg Dominici, Larry Rippee, Hector Tellez, Tyrone Cheng and Roger Wade Boyce. No address listed but contains a small ad for the printer, which is still Folger Publications. Last issue. Contains a brief reappearance of character from Nº1, "The Nude Dude's Back (or the nude dude's butt)," by "Ripp"

(Aline and Bob's) **DIRTY LAUNDRY Comics.** 75¢, July 1974. 7"x10-1/8", 36 pgs. + 1974 R. Crumb and Aline Kominsky, who are the writer/artists dividing (nearly in half) 36 pages. Well, maybe there's a shade more of Crumb. Publisher: Cartoonists' Co-Op Press, Box 40474, San Francisco CA 94110 (an outfit that's been replaced by Keith Green's Industrial Reality). This may be Crumb's last underground comic in the traditional form, color covers and newsprint insides, for under a dollar. He has also contributed to eight issues of Arcade, Print Mint's "underground comix revue," having a slicker format, and will have some new pages in the new "quality" paperback anthology, A Carload of Crumb. He syndicated a Mr. Natural strip for a time in 1976 to The Village Voice and other papers, and has been doing album covers for new artists and "reissue" 78 albums on the Yazoo and Blue Goose labels, for which his "country band," the Cheap Suit Serenaders, records. The group has also performed at small clubs this year.

Aline's cartooning has been published in Wimmen's Comix, Arcade, Wet Satin, and while her work may not yet be as world-renowned as that of "the ol' pooperoo," who's been at it professionally more than 10 years, perhaps her face and name are well-known. Remember the pin-up ad in Snatch Comics Nº1 that became a two-color poster that served as a namesake for the entire British comix empire (Cosmic Comics pub'd by "H Bunch Associates Ltd")? Well, check it out, and remember, many people can try to draw like Rembrandt, Picasso or Frazetta, but only one person can be "Honeybunch Kaminski." (Quit Blushin', "Bunch," we all loves ya)

DITKO, STEVE. For full contents, see the individual titles. His three underground comix are:

- (1) Mr. A
- (2) The Avenging World
- (3) Wha?! ("H" or "hero" series).

Most of these stories were first published in fanzines, when the New York newsstand comic establishment refused them. Written and drawn by Ditko, they express his personal philosophy which is close to Ayn Rand's "Objectivism." Underground comix can express controversial ideas of both left and right, as evidenced by Ditko's "Mr. A" and Barney Steel's sexually liberated libertarianism, in *Armageddon*, *Barbarian Women* etc.

It is rumored Steve Ditko quit *Doctor Strange* and *Spiderman*, two strips whose art concepts he created, over disagreement with Marvel Comics' liberal political philosophy in the 1960s. If this is so, he must be credited with the courage of his convictions, for he gave up a lot. He's been drawing hasty and trivial Charlton scripts for several years to pay the bills and give him time to turn out these stories, closer to his heart, for fanzines. If he had stayed with *Spiderman* — one of the most popular cartoon strips of all time — today, like Jack Kirby, he might be subject of a major chapter in comics history, instead on only the footnote.

D.O.A. COMICS Number one. \$1.00, 1976 7-1/8"x10", 44 pgs. © 1976 Jim Osborne. Pub'd by Saving Grace, a division of Keith Green/Industrial Reality, P.O. Box 11101, San Francisco, Calif 94101. "Dedicated to Ed Gein and to all the little convulsionnaires of St. Medard, especially Gabrielle and the Eater of Ordure." W/A: James Osborne - 44 pgs.

There's a new wraparound color cover, depicting loonies in a morgue looking over the artist, shown as a corpse on slab. Most of the insides are reprints, collecting Osborne's violent and gory but often beautiful work for the first time in one book. Including the recent "Suicide of Lupe Velez" from *Sleazy Scandals of the Silver Screen* and "They Shall Not Be Forgotten" from *Forbidden Knowledge*, and such older works as "The Harbinger" (no dialogue, in the style of Lynd Ward, 1971) and "Kid Kill" (from *Thrilling Murder*.) First all-OSborne collection.

DR. ATOMIC (three issues) is Larry S. Todd's grizzled inventor, who is mostly devoted to finding new ways to cultivate and enjoy drugs. Such subsidiary characters as his robot, the Iron Pig, and Billy Kropotkin, "Crazy" Crosby, and Mr. Gross the hardhat neighbor down the block, also appear.

DR. ATOMIC N°1 50¢, 1972 7"x10", 36 pgs. Pub: Last Gasp Eco-Funnies Inc., Box 212, Berkeley, Cal. 94701. W/A: Larry Todd - 36 pgs. Longest stories are "Dr. Atomic and his Spaceship" (13 pgs) and a UFO story, "Dr. Atomic Meets the Space Brothers" (10 pgs). Cover shows DPR A and Billy with a giant weed.

DR. ATOMIC N°2. 50¢, 1973. 7"x10", 36 pgs. Pub: Last Gasp W/A: Larry Todd, 36 pgs. Most of the book is a 34-page story, climaxing on back cover, of a search for rich supply of weed in New Guinea, "The Giant Grass of Bangang Valley," with Dr. A and his friends having their troubles bringing it home. Cover shows Dr. Atomic floating off hassock as he uses Iron Pig as a giant hash pipe/turnace.

DR. ATOMIC N°3 75¢, 1975. 7"x10", 36 pgs. Pub: Last Gasp Eco-Funnies, 2180 Bryant St., San Francisco, Cal 94103. W/A: Larry Todd - 36 pgs. This issue "dedicated to Vaughn Bode (July 22, 1941-July 18, 1975) to kind of pay him back or something . . ." (Todd and Bode were friends and art collaborators a long time, some of their early individual works were published in New York in the late 1960s in such places as *Galaxy* and *If* (see *Magazines* in Appendix) and *Gothic Blimp Works* (q.v.) supplement to the *East Village Other*.

In several shorter stories this time around, Dr. Atomic meets "the loch ness monster," Mr. Hyde and the flying saucers, and goes hang-gliding, and Billy grows a "pot bust." On cover, Billy, wearing "Mickey Mouse Fan Club" T-shirt plays pipe organ, which serves as giant bellows for saxophone/hashpipe blown by Dr. Atomic (smoke emerges from both in form of musical notes).

DR. STRENGE N°1. (also known as **DR. STRENGE/CONEN THE BARBARIAN**.) \$1.00, Sept 1973 8-1/2"x11-1/4", 36 pgs. Another double-ended book with two stories meeting in the middle, much like *Energized Comics* and *Zap* N°3 (both q.v.) W/A: John Thompson - 36 pgs, with assists in the "Conen" half of the book from old prints and engravings. Heavy white stock throughout, stapled, color covers. Limited printing: 1,000 copies. Published by The N.E. Mercantile Co., 1600 Manor R., Austin Tex.

DR. WIRTHAM'S COMIX & STORIES. N°1 ("Dialectical Surrealism") \$1.00, 1975. 6-7/8"x10-3/8", 36 pgs. stapled. All black & white printing. All on heavy white stock with covers of even heavier paper. Pub: Clifford Neal, 378 Judson Ave., Mystic, Conn 06355. W/A: Oisif Egaux (presumably a pen name for Clifford Neal) - 36 pgs. His work also appears in *Promethean* N°5 (q.v.) Material dated 1972-1975 collected in one book for first time. Premise is "I like to draw the stuff Dr. Wirtham (sick) loved to hate." Several non-code approved stories like "Chicken Itza comics," *Crime Comics* presents "Blue Money" with panels arranged in surrealistic order, many pinups of well-endowed women, three pages of gag cartoons.

DOOMSDAY COMICS N°1 50¢, 1973 7-3/8"x10-5/8", 40 pgs. Cardboard-like color covers (uncoated), newsprint guts, 4-pg color poster stapled in center. © 1973 by Santa Cruz Cartoonists Guild: R.T. Reece, Hector Tellez, George Metzger, Ted Trollman (Some of their other work appears in *Compost*, *Enigma*, *Yuck Funnies* tabloid (all q.v.))

One of the rarest of all underground comix, less than 100 copies (more like 65) known to exist, **Doomsday** lived up to its name, as all but a few copies were destroyed by the printer in a hassle over payment for stapling and binding the book. Pub. Black Cat Publishing Co., Box 1179, Felton, Calif 95018.

ART: R.T. Reece - 12-1/2 pages, Tom Gasparotti - 10 (plus writer of 7 more pages); Ted Trollman - 6, Hector Tellez - 4; George Metzger - 3, Roger Boyce - 1 page, pencils only

DOPE FIEND FUNNIES. (British) N° 1, 20 pence (US 75¢), 1974 7"x10", 36 pgs. Pub. "Cosmic Comics" or H. Bunch Associates Ltd 39 Goodge St., London W1P 1FD, England Distr. in the United Kingdom by Moore-Harness Ltd. As the name implies, mostly stories about drug use, past ("The Pre-Raphaelite Brotherhood") and present.

ART: Z. C. Worbmecc - 6 pgs; Edward - 5 (cvr), Paddy - 4 (IC) Malcolm Livingstone - 4, Chris Welch - 2; Rowley, Chris Tyler and Stephanson (IBC) - 1 pg each Unsigned art totals 12 pgs including bk cvr. Additional WRITERS William Rankin - 6, "Caz" - 2, Prodes - 1

DOPIN' DAN (three issues) shows misadventures of Ted Richards' GI, Pvt Dan Tucker, in the Army, mostly stateside but partly in Vietnam, depicting extent of the effect drugs purportedly had on today's Army.

DOPIN' DAN N° 1. 50¢ April 1972. 7"x10", 36 pgs. Cover seal "CC" for "Coconut Comics" (coconut with fuse like a bomb), Box 6331, San Francisco Cal 94101 Editor Ted Richards (former air pirate) with contributing artists. Pub. Last Gasp Eco-Funnies, Box 212, Berkeley, Calif 94701

Besides Dan, features Shary Flenniken's "Trots and Bonnie meet the general's daughter," Willy Murphy's "Harry Kirschner," Bobby London's "Merton of the Movement" in style of Segar's *Thimble Theatre*, slick Kubert-Heath-inspired "Sgt. Jock of Kilo Co" and back cover ad for war game, "Panzer Assault," both by Scott Judge.

ART: Ted Richards - 16-3/4+1/12+6 pgs continuity for the "Sgt Jock" story, Scott Judge - 7, Bobby London - 3-1/4; Shary Flenniken - 3-1/12, Willy Murphy - 3, Garry Hallgren - 2-1/12

DOPIN' DAN N° 2. 50¢, Jan. 1973. 7"x10", 36 pgs. Cover Seal Coconut Comix Ed Ted Richards (Box 6631, San Francisco, CA 94101) Pub/Dist: Last Gasp Eco-Funnies ART Ted Richards - 34 pgs, plus 2-page story written by Willy Murphy, drawn by Gary Hallgren.

DOPIN' DAN N° 3. 50¢, Oct. 1973. 7"x10-1/8", 36 pgs. Seal Coconut Comix Writer/Artist/Editor: Ted Richards - 36 pgs. dist: Last Gasp. Conclusion of the story as ole Dan Tucker gets out of the Army Back cover, fake ad, "Today's Army wants to turn you on"

DORRGSHEET DIGEST. (Mr. Dave Gibson's Manure Monster) 50¢, 1973 7"x10", 36 pgs. (Cover on heavy yellow paper, insides on brown paper) Released at San Diego Comics Con, the artists reportedly drew, printed and assembled it all during the four days of the convention

ART: Dave Gibson - 6-1/2 (cover, IBC), John Pound - 3-1/2 (cover logo and border); Scott Shaw - 6, Jessie M & Scott Shaw - 1; Shaw (pencils) & Pound (inks) - 1 (bk cvr), Bruce Simon - 3 (IC), "Dormouse" - 4 pgs, Pemberton, 2, Marilyn - 2, Don Newton & John Clark - 1 pg, and William Stout, Robert Williams, Terry Stroud, Jan Black Tonneson, Bill Richardson, Rick Gibson - 1 pg ea. Additional WRITER: Barry Siegel - 3 (IC), all illus by Bruce Simon

DOUGLAS COMIX. 1972 No price, intended as promotional giveaway by company 6-3/4"x9-3/4", 52-pg comix format. Color covers, stapled, newsprint insides. Published and ©1972 by Douglas Communications Corporation (Alan Douglas), Room 34, 905 West End Ave., New York City, N.Y. 10025. A merchandise catalog in the form of an underground comic (cf. other catalog/comix, e.g. *Grunt* N° 1, 2, *The Irresistible Silver Screen*). Edited by Art Spiegelman. This one is rare and much sought by comix collectors.

Alan Douglas, maverick independent publisher of books and records and film distributor, for years has issued sporadic blues, jazz and spoken words albums, also books, on such subjects as Malcolm X, Lenny Bruce, movie material etc. He also published *Whole Grains: A Book of Quotations* co-edited by Spiegelman and Bob Schneider. Around late '71 Spiegelman apparently "sold" him on the idea of issuing a catalog in the form of an underground comic, to which Spiegelman and many of his cartoonist friends would contribute. It was not to be sold: inside cover said "additional copies can be had for the asking. Enclose 20¢ postage and handling."

We're not quite sure now and would like to know why it was not better distributed. Conjectures include (1) Douglas himself decided he didn't like the finished product well enough, or (2) he felt that by 1972 ug comix were a passing thing, and would no longer reach his audience well, or (3) some kind of trouble ensued, such as a warehouse fire destroying many of the printed copies. But this is only speculation on our part. The fact remains, demand for the book among collectors now far exceeds supply. We've seen a copy and it's excellent, a real work of art.

(Another note. In 1969 on the back covers of *Gothic Blimp Works* N°1, N° 2 (q.v.) John Thompson drew ads for two Douglas albums, by Sonny Boy Williamson with the Muddy Waters Blues Band, and by Allen Ginsberg, respectively. At that time the Douglas albums were being distributed by Laurie records.)

ART. Art Spiegelman - 5 plus pgs (incl C, IC), Jay Luncy - 4 (BC), Spain - 4; Bobby London - 2-1/2; also 2 pgs ea by Roger Brand, Skip Williamson, Justin Green, Dave Sheridan, Jim Osborne & Trina Robbins, Jerry Kay, Bill Griffith, Rory & Jeffrey Hayes, S. Clay Wilson, Gary Hallgren, John Thompson; 1 pg ea by Yossarian, Paul Rodgers, Denis Kitchen, Larry Todd, Jaxon, and Willy Murphy - 1/2 pg.

Also jam art by the following (1 page each) Trina, Osborne and Spiegelman, Rainbow Grafix (Mike Brady, Gary Grimshaw, David Fenton), Cloud Studios (Tom Hachtman, Joe Epstein, Bill Skurski), and a page by Spiegelman, Lynch, Williamson, Hy Roth & Jay Kinney. Plus 2 pgs of "Plugs", ads for ug comix companies with small illos by R. Crumb, Gilbert Shelton, Larry Rippee, Cherry Brazil, Denis Kitchen, Guy Colwell, Cloud Studios and Larry Todd. And a 3-page reprise of panels from earlier parts of the book with supplementary art by Lynch and Spiegelman.

DRAWINGS BY S. CLAY WILSON. \$2.00, 1969. 8-1/2"x10-3/4", 28 pgs. Printed in San Francisco by the S.F. Comic Book Co. March 1969. Heavy white stock, all B-W, stapled W/A. S. Clay Wilson - 28 pgs (The original edition. Later, because \$2.00 portfolios were not selling in the San Francisco underground in 1969, and 50-cent comix were, this was reprinted as "Folio", an untitled 28-pg comic book for 50¢ with color outer covers.)

DROOL. (A humor magazine) 50¢, 1972. 7-1/4"x9-1/2", 36 pgs. Pub/Distr. The Company and Sons, 470 Alabama St., San Francisco, Calif. Edited in New York by Bill Skurski with contributors from "Glamorous Cloud Studios". (Their work also appears in *All-Duck*, *Could Comics*, the "dope" mag *Rush*, and such satire slicks as *Harpoon*, *Appie Pie* and *International Insanity*.)

ART: "Mickey Pickles" - 1 (cvr), Gail Burwen - 1 (IC), Bill Skurski - 7 (IBC, BC), Jay Kinney - 3 (plus writing only, 8), Larry Hama & Ralph Reese - 4 pgs, Peter Bramley (art only) - 10, Ned Sonntag - 4, Joey Epstein - 4; Larry Todd - 2 (art only). Plus additional Writers - Stephen Barnett - 6, Chris Rush - 2.

A satire/humor mag appearing in the comix format. A little hipper than *Mad*, a little less slick than *Lampoon*, a bit more grown-up than *Dirt Ball Funnies*. Includes "Nixon's Trip to Harlem" by Barnett and Bramley, well-drawn movie parody, "A Shockwork Lemon" by Kinney with art by Reese-Hama.

DRY ICE. ©1974 Jay Kinney. 8-5/8"x11", 4 sheets printed on one side only. White stock, hand-stapled, autographed. First printing, limited quantity, sold for 25¢ autographed in April 1974 at "Vol. 2, No. 2" of the Berkeley Comix Con. Same story was later published on newsprint in *Short Order Comics* (q.v.) W/A Jay Kinney (self-portrait at right in panel one) - 4 pgs. A tale of people's evolution and growing dehumanization, told without much dialogue, toward a "brave new world" future.

DT's. 75¢, 1974. 7-1/2"x10-7/8", 36 pgs. W/A/Pub. Dave Geiser (36 pgs), Yahoo Productions, 640 Castro St., San Francisco, Cal. 94114. More bar-hopping with Geiser and his gallery of characters around North Beach saloons, not for the teetotaler.

Cover features airbrush color, back cover is reproduction of a real poster for a coffeehouse. Indicia notes (whether seriously or not, perhaps a money-raising scheme): "A limited edition of 50 copies have been signed and numbered by the artist in his own blood. Copies available from Yahoo Pro. at \$10.00 a copy. Send check or money order to above address payable to Dave Geiser."

THE DYING DOLPHIN. 50¢, 1970. 6-3/4"x9-3/4", 36 pgs. Pub. Print Mint, 830 Folger Ave., Berkeley, Cal. Artist/editor Jim Evans, General Delivery, Lodi, Cal. 92024.

ART. Jim Evans - 33-1/2 pgs; Rick Griffin - assist on 1 page; Ron Cobb - 1 pg reprint; one page blank.

EBON, 25c, 1970, Pub K San Francisco Comic Book Co W/A. Larry Fuller A black superhero whose origins were in the ghetto. The book is regular comic size, bound, but entire contents are on newsprint including covers, which are colored black and yellow. By 1975 Fuller's art returned with collaboration of Ray Horne, as the two formed Ful-Horne Productions, San Francisco, and published such books as **Gay Heartthrobs** and **White Whore Funnies**. (q.v.) Not a brisk seller, **Ebon** had a low print run and today is out of print and scarce.

The **BOGUS "EC" COVERS** were issued by Gary Arlington's San Francisco Comic Book Co as part of his "Nickel Library" series, full-page 8-1/2 x 11 art reproductions printed on one side of a sheet of colored construction paper (pink, yellow, green etc.) with holes punched at one side so they could be stored in looseleaf binders. Arlington, one of the Bay Area's prime EC fans, and several artists tried to "revive" the grandeur of EC by doing mock covers for EC "New Trend" comics as they might look today if the series had continued (starting with where the numbering left off **Tales From The Crypt** 41, **Two-Fisted Tales** 42, **Weird Fantasy** 23 and the like.) However, William Gaines, EC/**Mad** publisher and holder of the copyright on the old EC titles, art and EC logo, asked that Arlington desist in distributing this "tribute" and destroy the unsold copies because they set a precedent which could destroy his copyright privileges. Only a few were sold, so the set is rather rare (a list of the covers and their artists is in the **Miscellany Appendix to Comixography**, q.v.) They serve as another instance of the heavy influence of EC comics of the 1950s on the ug artists of today

EDWARD'S HEAVE (British, an oversize comic in the "Cosmic Comics" series of H Bunch Associates Ltd., London, England.) Story & art by "Edward."

EL PERFECTO Comics. 50¢, 1973 6-3/4"x9-3/4", 36 pbs. © 1973 by Aline Kominsky, editor. Pub/Dist: The Print Mint, Berkeley, Calif "An artist's benefit comic book" with royalties donated to the Timothy Leary Defense Fund. (Epigraph: "The Universe is perfect" — Dr Timothy Leary.)

ART: Robert Crumb - 2 (cover), Victor Moscoso - 2, Gilbert Shelton - 1 pg reprint (the **Freak Bros.** crash Disneyland from **Freak Bros.** No 1) and one pg new art apiece from Rory Hayes (IC), Aline Kominsky (BC), Justin Green, Kim Deitch, Bob Armstrong, Willy Murphy, Shelby Sampson, Bobby London, Gary King, Gary Hallgren, Ted Richards, Diane Noomin, Trina Robbins, Bill Griffith, Lora Fountain, Lee Marrs, Tim Mancusi, Terry Balawejder, Dot Bucher, Sharon Rudahl, Spain, Michele Brand, and Michael J (IBC)

ENERGIZED COMICS: TRUCKING N°2/ICE AGE COMICS. 50¢, 1973. 6-3/4"x9-3/4", 36 pgs. Pub/Dist: Print Mint. W/A: George Metzger - 34 pgs, plus 2 pgs by Bob Inwood (pencils) and Metzger (inks). In double book format like **Zap** No 3 in which both covers serve as separate front covers and the two stories start at the outside and meet at or near center of the book. Stories of present consciousness and a possible future doom and human methods of coping with it, created and drawn by Metzger at his rural retreat in British Columbia.

ENIGMA No 1 50¢, 1973 7"x10", 36 pgs. Another comic by the creative team that just barely gave us **Doomsday Comics** (q.v.) **Enigma**, however, was printed and distributed by a larger company, Last Gasp, and the book is not nearly as scarce. Color covers, stapled, picture of ship in seal on cover. The theme again is "secrets of the universe."

WRITER/ARTISTS Tom Gasparotti (pencils) and Hector Tellez (inks) - 13 pgs, incl C & IC; Gasparotti solo - 6 more pgs, Tellez alone - 1 (BC), Larry Todd - 11 pgs; R T Reece - 1 (IBC), Roger Boyce (p) & Tellez (i) - 1 pg.

ETERNAL COMICS N°1 50¢, June 1973 (No price listed on cover) 7"x10", 36 pgs. Pub/Dist: Last Gasp. © 1973 by Susan Morris, friend of the artist. W/A: John Thompson - 36 pgs (with assists from writers Daniel Moore and Allen Ginsberg, cartoonists R Crumb and Rick Griffin, and a few old engravings pasted in) Color covers, stapled

The issue contains 11-page "revised reprint" of "Rebelution" from Thompson's comic **The Kingdom Of Heaven Is Within You**, drawn 1967-69, and pub 1969 by Print Mint (See K.) Some of the captions are adapted from poetry by Moore and Ginsberg. The art assists: Crumb - next to last panel page 5, and lower right panel page 10; Griffin - last panel, pg 10 of "Rebelution."

ETERNAL TALES No 1 \$1 00, 1972 Pub by Terry Stroud in California. W/A: John Thompson. A 36-page book similar in size and scope to Thompson's **Dr. Strenger** (1973), which also was published approx. 8-1/2"x11" in size on heavy stock in a limited edition of 1,000 copies

EXTRA! Comix. No 1, 10¢, 1969 Another somewhat obscure and scarce comix tabloid, 11"x17" and folded once, four pages, from the era of such other comix tabloids as **Dirty Girdies** and the original **Yellow Dog**. Much of the art is rather unpolished but there is a small contribution from one R Crumb, making this a sought-after item for the Crumb completist

FABULOUS FURRY DREAK BROTHERS (No.1-4) is probably the alltime bestselling ug comic title, and along with **Zap Comix**, one of the two best known. The first issue has sold well over 100,000 copies (in a medium in which 10,000 to 20,000 is the normal print run) and succeeding issues continue to sell briskly in that range. Like other comic trios of the past (Marx Bros, Three Stooges) the Furry Freaks speak not only to a certain generation but have a growing universal appeal. Devised by Gilbert Shelton as the successor to his superhero parody **Wonder WartHog** (which he began drawing for the **Texas Ranger** in the early 1960s while a student at U of Texas) the celebrated Phineas, Fat Freddy and Freewheelin' Franklin (and Fat Freddy's delightfully mangy Cat) began to appear about 1968 and are still having adventures eight years later, long after the '76 "Summer of Love" and the media's well-publicized "hippie movement" had wound down.

The four issues, and an anthology in **Best Of Rip Off Press No. 2** (see "Books" in the Appendix) are all published by one company, The Rip Off Press, founded in 1969 by Shelton in partnership with Fred Todd, Dave Moriarty and Jack Jackson (the latter of whom has since left to continue his career as a freelance cartoonist under the name "Jaxon.") It was started shortly after Shelton moved permanently to San Francisco and has published, among others, R Crumb's **Motor City Comics** No. 1-2 and **Big Ass Comics** No. 1-2, plus books by several of their Texas artist-friends, including Jim Franklin (**Armadillo**), and "Foolbert Sturgeon" or Frank Sack (**Amazon**, **Feelgood** and the "new adventures of Jesus" books)

In 1974 Shelton gained a writing-drawing partner on the **Freaks** in Dave Sheridan, half of the "Overland Vegetable Stagecoach" partnership with Fred Schrier which had produced **Meef**, **Mother's Oats** and **Balloon Vendor**. Sheridan's work with Shelton appears in **Freak Bros.** 4 and in Rip Off's "bicentennial project," **Give Me Liberty** (1976), an alternate history of the American Revolution based on published records of the day (Ted Richards and Shelton co-wrote **GML** with assists from Sheridan and the late Willy Murphy)

Although usually one or more stories in each book runs for several pages and is printed for the first time in the comic, the bulk of the contents are one-pagers, reprinting what is now called "The Rip-Off Comix Page," syndicated to many underground papers. It is on these pages, which must amuse and enlighten a casual reader hunting for the massage-parlor ads in two to three minutes' reading time, that Shelton and now Sheridan have honed their political satire's cutting edge. While some artists may take a whole book to make a few points and then not quite zero in on them, Shelton concisely disposed of an entire story a week, most weeks of the year, in just four rows of panels.

Reminiscent of the days when Sunday comic sections in regular newspapers were generous and many artists took up a full page with their main strip plus a smaller one underneath, most **Freak Bros** pages feature at bottom a mini-strip featuring the Cat (many of these appear in the **British Collected Adventures of Fat Freddy's Cat**, q.v.), and having a separate or sometimes a parallel storyline. Anyone familiar with the old **Mutt** and **Jeff** Sunday pages with **Cicero's Cat** running underneath will get the picture (**Mutt** and **Jeff** fans are also referred to the underground's **Nard 'n Pat** in which Jay Lynch has made **Pat the Cat** one of the central characters)

If the small **Freak Bros** comics suffer, it is because many of these pages designed for 11"x17" tabloid size become almost microscopic in dialogue and detail when further reduced to the 7"x10" comic format. **Rand Holmes** got around this in **Harold Hedd** No. 1 (the Canadian counterculture hero orig pub'd in the **Georgia Straight** paper, Vancouver, BC) by running the former newspaper pages in a 10-1/2x14-1/2 over-size comic book. If ever a strip cried out for "more room," it is the **Freak Brothers**, although the readers can never complain they've been shortchanged by lack of detail on every page.

(The **Collected Adventures of THE FABULOUS FURRY FREAK BROTHERS**. (No. 1) 50¢, 1971. 7"x10-1/4", 52 pgs. Pub. The Rip Off Press, Box 14158, San Francisco CA 94114. ©1971 by Gilbert Shelton, writer-artist, 52 pgs. Carries footnote that most of the material has been "orig published in L. A. Free Press, East Village Other, Yellow Dog, The Rag, Gothic Blimp Works, Radical America Komiks and Hydrogen Bomb Funnies. Thanks for the help, my friends." NOTE Reprinted many times with minor differences, perhaps only the publishers can detect some of them. For example, one early issue had a slick finish cover, while a later edition at hand, printed when paper costs rose, has a dull-finish (uncoated) cover, a brighter green background, and yet measures larger (7"x10-5/16"). Still later editions have 60¢ or 75¢ printed on the cover as prices rose further. Because the book is such a good seller, the prices have risen only gradually. It's safe to say any copy printed "50¢" in blue against a yellow circle is a fairly early edition of **F.B.** No. 1.

FREAK BROS. IN GERMAN (also 50¢, originally, and the size of **FREAK BROS.** No. 1) is a translation of the first issue into German, with relettered dialog balloons, designed for sale overseas. It is also sold and distributed in the U.S. by The Rip Off Press. Cover illustration (same), police chasing **Freak Bros**, their dope and their cat.

(Further Adventures of Those) FABULOUS FURRY FREAK BROTHERS. (issue No. 2) 50¢, 1972 7-1/8"x10-1/4", 52 pgs Pub Rip Off First printing deep orange background on cover. A later printing (50¢, 1973) has pale orange background color on cover, measures only 6-7/8"x9-7/8" but still 52 pages, and has entire interior printed on pink newsprint with a note by Shelton on first page "This special PINK PAPER edition brought to you courtesy of the great 'newsprint shortage' of 1973" Still later printings have cover prices of 60¢ and 75¢ As with other issues, size of pages color tone on cover, shiny or dull cover stock varies from edition to edition Ish No 2 has full-color covers, plus blue borders on inside covers Cover Freak Bros. walking along city street giving hand salutes

ART Gilbert Shelton - 38-2/3 pgs (incl cvers) plus 1-pg Rip Off hse-ad lettered by Shelton, Bobby London - 4-1/3, Dave Sheridan - 4, Ted Richards - 4 (Helping fill the book, "Buster Foyt Esq" by Sheridan, "Dopin' Dan" The Payday Song," Richards, "Thymbol Theatre presents Doctor Dope," London)

Additional spot art (in ads for their comix along bottom borders) by S Clay Wilson, Robert Williams, "Foolbert Sturgeon," Spain Rodriguez, Ted Richards, Gary Hallgren, Bobby London, Roger Brand, Rick Griffin, Dave Sheridan, Fred Schrier, Justin Green, Bill Griffith, Art Spiegelman

Contains "Shootout at the County Slammer" (10 pgs) and 16-pg series where Freaks separate and discover their origins

(A Year Passes Like Nothing with the) FABULOUS FURRY FREAK BROTHERS. (F.B. No 3) 50¢, 1973 7"x10", 36 pgs Pub Rip Off Press - 1973 Gilbert Shelton - W/A or 36 pgs (First edition has "50¢" on cover in red against a yellow oval, later printings have "60¢" or "75¢" and both the numbers and the oval are yellow) Collects strips done in 1973 plus a new 7-page "I Led Nine Lives" starring Fat Freddy's Cat Cover feature the Freak Bros plus girls at a picnic is modeled after famous impressionist painting

(Brother, Can You Spare 75¢ For The) FABULOUS FURRY FREAK BROTHERS? (F.B. No 4) 75¢, 1975 7"x10", 52 pgs Pub The Rip Off Press - 1975 by Gilbert Shelton and Dave Sheridan, writer-artists, 51 pgs Plus a 1-pg house-ad for the Rip Off Press catalog by Shelton, reprinted from ug papers Additional writer Lieuen Adkins, for the 6-pg story, Fat Freddy's Cat in "Chariot of the Globbs" Strips from 1974-75 including extensive 23-pg "7th Voyage of the F F F B A Mexican Odyssey" exploring drug traffic and Mexican prisons (and USA connections)

Back covers of all four issues to date are available as oversize color posters from Rip Off **FACTS O' LIFE FUNNIES.** (cover lists the title as **Incredible FACTS O' LIFE Sex Education Funnies.**) 50¢, 1972 7-1/4"x10-1/8", 36 pgs - 1972 by Lora Fountain, editor Publisher Multi Media Resource Center, 340 Jones St No 439, San Francisco CA 94102 Printer and distributor The Rip Off Press, Box 14158, San Francisco An experiment - an underground comic used as a teaching aid, to try and reach teenagers and clear up their misinformation about sex and its consequences, using a format that would "reach" them with favorite characters (Freak Bros, Dopin' Dan, Trots & Bonnie etc) and some humor instead of a dry, clinical textbook approach One of the first educational ugs but by no means the last (cf. Jim Himes' animals' coloring book and **Sex and Affection**, **Pet Elephant Book**, and perhaps others)

ART Gilbert Shelton - 6 (cvr plus story written with Gary Fruttkoff), 4 pgs each Lora Fountain, Robert Crumb, Sary Flenniken, Ted Richards, Gary Hallgren, Bobby London, Michele Brand - 2 pgs (IC), Terry Balawejder - 1 (BC), J. A. Smith - 1, TEXT only Lora Fountain - 2 (IBC) (bibliography, and where to go for help)

(The Collected Adventures of) FAT FREDDY'S CAT (and his Friends. (British) 30 pence (75¢ U.S., 1975 Digest size 5-3/8"x7-3/4", 36 pgs Slick covers with orange color, white stock interior - 1975 Gilbert Shelton, special thanks to Dave Sheridan Printed in England ART Shelton & Sheridan - 14 pgs, Shelton alone - 22 Plus Lieuen Adkins, writer, 6 (reprint of "Chariots of the Globbs" from **Freak Bros.** No 4, 1975) This little books collects many, but not all, of the little bottom-of-page "Fat Freddy's Cat" strips and some of the recent full-pages into a little book of his own with what looks like new front and back cover drawings by Shelton Some of the Cat's long-running feud with the cockroaches is excluded, for example But a lot of the funnier strips are here Double-truck centerpage is original drawing ("Cover it up!" for the FF's Cat T-shirt.

FELCH CUMICS No 1 \$1 00, 1975 5"x7-1/16", 36 pgs Color covers, heavy white stock interiors Pub/Dist Keith Green, Box 11101, San Francisco CA 94101 Printer Last Gasp, Box 212, Berkeley CA (Subtitles on cover and back cover "Lower than Snatch"; "A retrieval system", "A load in the pooper makes retrieving just super"

Attempt at a latter-day companion mag to **Snatch**, **Jiz** etc in same format but much slicker style fancy white paper "gust" as contracted to newsprint cut and bound by hand Shows things have come more into the open since 1968-69 when the three issues of **Snatch** were published by an unidentified printer, artists hiding their names and trying without much success to hide their unique styles behind pseudonyms, under-the-counter selling etc Well, some of the pseudonyms are back on the stories, like Crank Collingwood and Ray Finch, but it's more for effect, because all the artists' true names are on the inside cover for copyright purposes Oh yes, and **Felch** is a little lower than **Snatch**.

ART S. Clay Wilson - 10 (incl. 2-pg centerspread), Robert Williams - 9 (C, IBC); William G Stout - 5; Jim Osborne - 5, Jim Schenkman, Michael McMillan - 2 pgs ea, and 1 pg each by Spain Rodriguez (BC), Evert Geradts (IC), R Crumb and Jay Lunch.

FEVER DREAMS. 50¢, July 1972 6-7/8"x9-3/4", 36 pgs Color covers Writer/editor: Jan S. Strnad Publisher: Krupp Comic Works Inc., P.O. Box 5699, Milwaukee, Wis. 53211 (A potential companion horror magazine to Krupp's **Death Rattle**, this one nevertheless has produced only one issue to date.)

ART: Richard Corben - 18 pgs (incl cover, inside cover), John Adkins Richardson - 17 (back cover), also 1 pg lettering for a house-ad for Krupp by Denis Kitchen, inside bk cvr WRITER: Jan Strnad - 32 (two 16-pg stories)

FAR OUT WEST. Volume 1. (Cover title "Poily Morfus in Far Out West — The First Utopian Comic Strip.") \$1 00, 1976 8-1/2"x11", 36 pgs. Color covers. Publisher: Performing Arts Social Society Inc., an educational nonprofit corporation, c/o The Storefront Classroom (a newspaper distributed free), P.O. Box 1174, San Francisco, CA 94101. W/A: Even Eve — 36 pgs

This comic is first collection of strips on setting up ideal society, which have been serialized in S.F. street paper, in 1- to 4-page installments, since spring 1973. The author plans future issues. Inside cover bears note: "All proceeds from the sales of this comic book go towards the creation of a real-life Far Out West . . . that is, a model, ecological utopian community." So far as one can tell, has nothing to do with Moonies

FAT FREDDY'S CAT is grouped with **FABULOUS FURRY FREAK BROS.** for easy cross-reference

FAT LIP FUNNIES No 1, 1969 No price listed 7"x8-1/2", 20 pgs. Interiors on heavy white stock with yellow stock covers. A homemade job by the artists of "Rag Studios": Bill Marhoefer, Dan Clyne, Todd Treadway and guest artist Jay Lynch

ART: Dan Clyne - 6; Todd Treadway - 5, Bill Marhoefer - 3, a jam story by the above three 2 pgs (IC, IBC), and Jay Lynch - 4 pgs, at least half of which are reprints. Clyne went on to create **Hungry Chuck Biscuits** (q.v.) for Krupp, among other things.

FEDS 'N HEADS COMICS. 50¢, 1968. 6-3/4"x9-3/4", 28 pgs. Pub: Print Mint, 830 Folger Ave., Berkeley, Calif. 94710. W/A: Gilbert Shelton - 28 pgs. With writing assist by Lieuen Adkins 8 pgs (IC) By July 1970 this comic was in its 4th printing with slick cover, bright colors. An earlier edition had dull finish cover, slightly duller colors.

An early Shilton comic, predating **Freak Bros.** 1 by three years, this book mostly reprises some of his older characters (Aat Willie, Wonder Wart-Hog) and begins developing the newer ones (the Freaks and Freddy's Cat.) None of the above appear on the cover: it's a confrontation between an anonymous hippie and cop

FEELGOOD FUNNIES. 50¢, 1972 7-1/8"x10", 28 pgs Dull finish color covers, newsprint insides Pub: Rip Off Press, Box 14158, San Francisco CA 94114. Chief W/A: "Foolbert Sturgeon," Pseud. for Frank Stack - 22-2/3 pgs (cvr). Assists by: "Will Hatcher," pseud. for one of Sturgeon's friends - 2-1/3 pgs, Gilbert Shelton - 1 (bk cvr), Gary Frutkoff - 1 (inside cvr), and house-ad for Rip Off books, 1 (inside bk cvr) Stories of Dr. Feelgood, the black MD and mentor for a little fellow alternately known as Dorman Grammit or Frank Crankcase, who seems to be a self-portrait of the author

FANTAGOR No 1 (First edition) \$1 00, 1970 9"x12", 36 pgs Published by Richard Corben's Pentagram Press, Kansas City, Mo. Originally published as a slick fanzine with heavy color covers but did not sell well, so Corben took it to Last Gasp which republished it as a 50¢ comic with basically the same contents **FANTAGOR** No 1. (The comic-book reprint.) 50¢, 1970 7"x10", 36 pgs ©1970 Richard V. Corben Cover seals: both the "Last Gasp" skull and "Pentagram Press" design Slick color covers, newsprint insides "This edn. pub. & distr. by Last Gasp Eco-Funnies, P.O. Box 212, Berkeley, CA 94704"

ART: Rich Corben - 26 pgs (C, IC, BC), Herb Arnold - 10 (IBC) (The fanzine edition reverses the order of back and inside back covers, so the wash drawing of minotaur walking through swamp by Arnold is printed in two colors, blue and black, as back cover of the fanzine.) SCRIPT: Rich Corben - 15 pgs, Starr Armitage - 17.

FANTAGOR No 2 \$1 00, 1972. 7"x10", 52 pgs Like **Up From The Deep**, (q.v.) never reprinted, scarce Slic covers (color outer covers) Insides consist of 32 pgs B-W on newsprint wrapped around 16 pgs full color on heavier white stock Pub: Rip Off Press, Box 14158, San Francisco CA 94114 NOTE: Corben cover and back cover paintings are signed "GORE," in tribute to EC's Graham Ingels, who signed much of his horror work "Ghastly" (later followed by Tim Boxell, who began signing his work "Grisly") Corben's "Gore" identity led people to speculate that Gore and Corben were two separate people, such is not so Title "Fantagor" suggests stories tinged with violence and gore. But "Fantagor" is also name of character who introduces stories (a la EC's GhouLunatics), in this case a two-headed monster whose other, larger half is the mostly silent "Uk"

ART: Richard Corben - 11 pages (C, IC, BC) 10 of which are in color incl 8-pg story in center, George Metzger - 8 pg color story, Bob Bliss - 6, Jaxon - 16, Herb Arnold - 1, plus 10-pg story by F. Lind (write, pencil) & D. Karbonik (ink, letter) Script: Jan Strnad - 8 (the Corben story)

FANTAGOR N° 3. 75¢, 1972. 7"x10", 36 pgs. Full color incl. inside covers. Slick covers, newsprint interior. Editor: Richard Corben. Publisher: Last Gasp Eco-Funnies, Box 212, Berkeley CA 94704.

ART: Rich Corben & Vaugh Bode - 1 (bk cvr painting); Rich Corben alone - 18 (cvr, 2 stories, inside cvrs); Herb Arnold - 9; Dresser - 8.

FANTAGOR N° 4. 75¢, 1972. 7"x10", 36 pgs. Full color exc. 2 inside covers in B-W. Slick covers, newsprint interior. Ed: Richard Corben. Pub: Last Gasp.

ART: Rich Corben-20 (C, IC, BC); Dresser-8; Tim ("Grisly") Boxell-6 (BC); Myron David Holman-2.

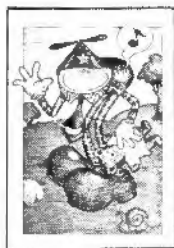
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23 - My Ford Truck Is A Closet Flying Saucer

27 - Comixography (D-Fa)

Artists:

Ed Watson 1, 3-18

Tom Bird 19, 22

Richard V. Corbin 20-21

Barney Steel 23-26

Bill Loudin 27-38(t+)

Bob Sidebottom 27-38(t+)

Comments:

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